

Hollywood

VOLUME 11 NO. 10 \$1.00

studio magazine

**ELVIS
SPECTACULAR
KING OF ROCK
HIS LEGACY
LIVES ON**

**Elvis Presley's
Co-Stars
remember**

Excerpts from the
best seller

**JAYNE
MANSFIELD**
**QUEEN OF
HEARTS**

**Mamoulian
Talks about
Garbo**

**West Coast
Premiere
of MacArthur**

ELVIS PRESLEY FAN ISSUE



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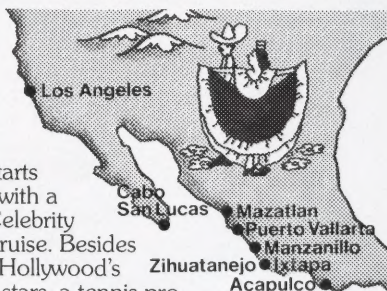
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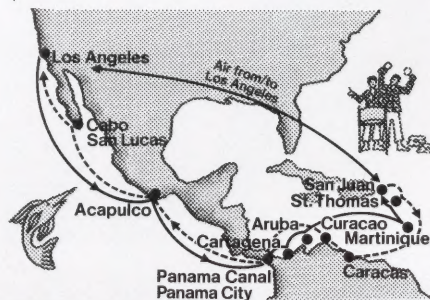
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HSM, The *Leading* Film buff and Collectors magazine is circulated by subscription, on Newsstands and Book stores specializing in movie memorabilia throughout the United States, Canada, Australia and many countries in Europe and Asia. It is an 8½ x 11 size, printed on coated enamel filled with photographs of the stars with excellent photo reproductions. Edited by top professional writers who *know* the stars, are confidants of the stars, attend all Hollywood functions, and have a *today* approach to memorabilia ... Nostalgia at its best ... "yesterday and today."

We invite your subscription so that you may share in this distinctive magazine, receive two free classified ads, add to your research library and automatically become a Hollywood Studio Collector's Club member with its many benefits and discounts.

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Hollywood
studio magazine

Every issue a "Collector's Item"

ON THE COVER

Fans pay tribute to Elvis Presley "King of Rock 'n' Roll"
whose legacy lives on in the hearts of millions.

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VOLUME 11 NO. 10
OCTOBER 1977/\$1.00

Take off your shoes.



Hit the deck in shorts and a tee shirt. Or your bikini if you want.

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Elvis - your legend lives on

by Robert Kendall

Elvis's voice has a quality of pathos and feeling wherein it seems as if he is pouring his soul into every song. He held back *nothing*. He gave *everything* to his fans, and he had a *lot* to give. When Elvis sang, it wasn't just another singer, singing a song. He put powerful emotion into his songs, living them as he sang them. And he didn't sing with his voice alone. His entire body and being seemed to vibrate in his music.

Elvis always insisted his movements were natural. Of his first Memphis performance, he once said, "When my time came, I was scared completely stiff. Me and my band went out there and set up . . . (but) . . . we

couldn't move. Then someone got up the nerve and started playing, and the others followed and before I knew it I was singing."

"And then the audience got to squealing a little . . . and we really had a ball. I left the stage and they applauded and called me back. I couldn't figure it out. I didn't have any idea what they liked.

"My manager gave me a push toward the stage and told me to get back out there and do what I had been doing, and I said, 'What've I been doing?' He said, 'You've been shaking all over . . . your legs have been shaking . . . your eyes twitching and . . . everything. Get out there and keep doing it.'"

Audiences have been responding to Elvis

ever since. They picked up his intensity, vibrating with his emotions as he translated them into song, and the inter-change of feeling at his concert appearances was an emotional event.

When I saw Elvis Presley in person at the Shrine Auditorium in Los Angeles the audience verged on mass hysteria. I had never witnessed anything like it. No singer ever put so much of himself into each song as Elvis did.

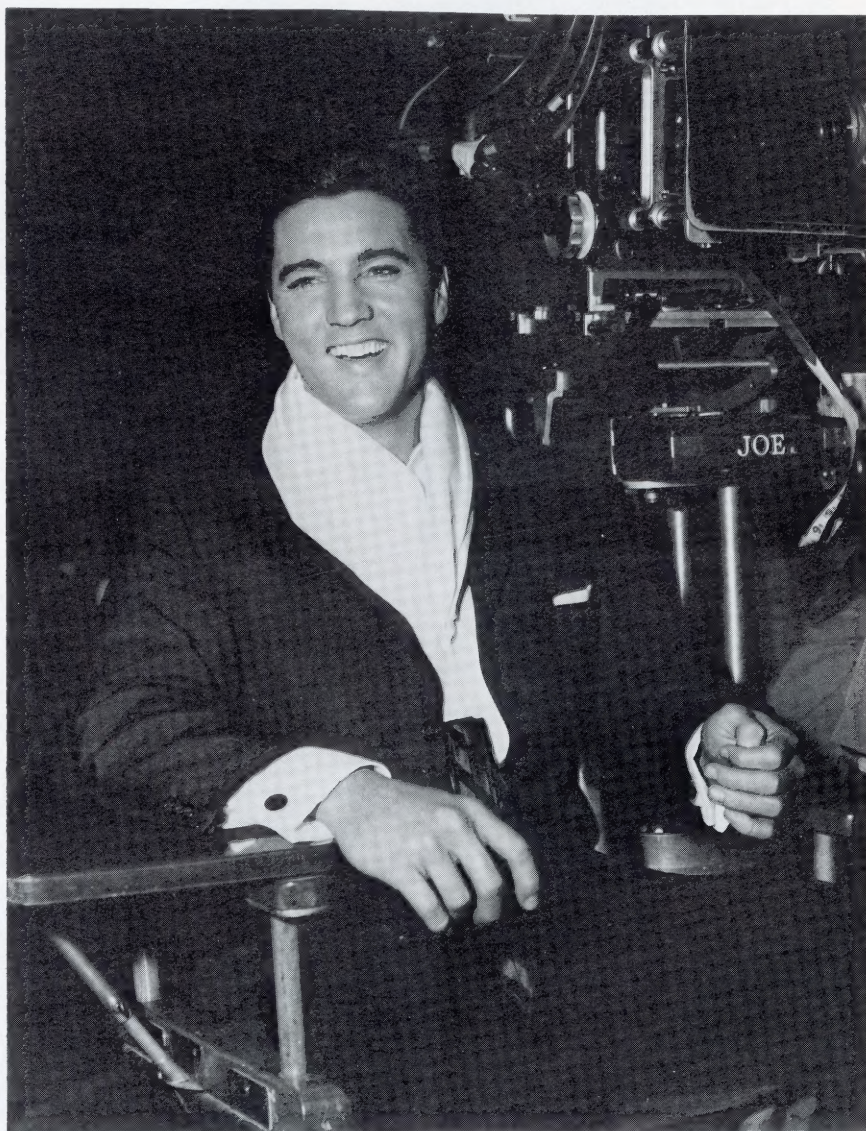
It was Presley's compelling feeling in his emotion-charged songs, combining with matching bodily movements that catapulted Elvis to world-fame. He had no idea when he started strumming his humble guitar, he'd someday become such a worldwide entertainment sensation.

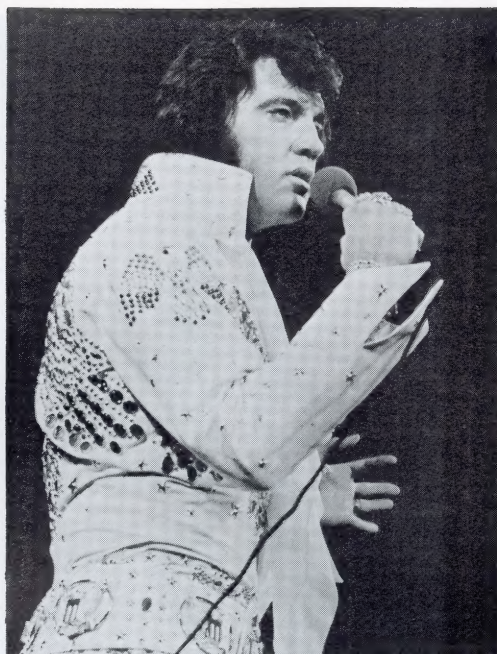


"Hound Dog," the huge Elvis Presley hit. See photo Page 5.

On the set with Elvis. Always on time and not temperamental, co-workers appreciated his professionalism.

Elvis puts everything into his song. (Above)





Spell-bound audience while Elvis sings. Photos from collection of Tim Malachosky.

Undeniably, Presley re-shaped pop music because he dared to be different. His spectacular clothes, long hair, and swiveling hips established him as the undisputed "King of Rock".

Elvis has been seen by more people than any other musical entertainer in the world, via satellite from Hawaii, a vacation retreat he liked very much.

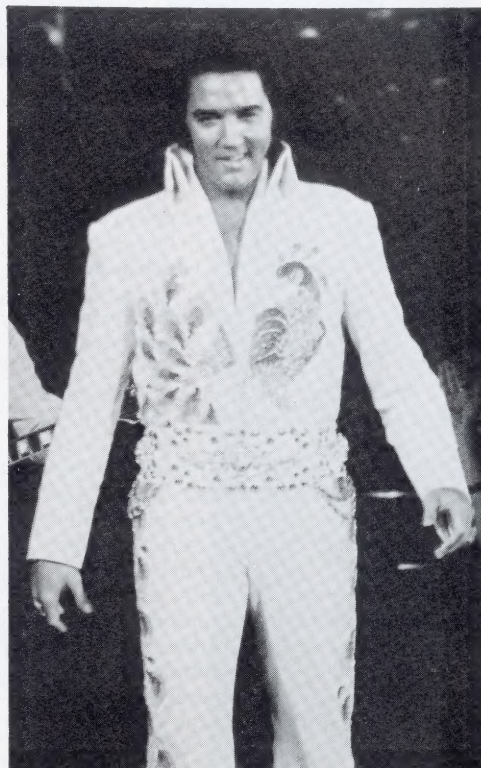
His universal magnetic appeal has been explained by countless sociologists, psychologists, preachers as well as show-biz moguls. Their opinions are as different as their occupations when it comes to explaining why Elvis Presley achieved such vast recognition.

Some claimed he represented a powerful sociological undercurrent, representing rebellion, symbolized in song. Some thought of him as a singer, others as a sex symbol. But one thing is certain, the impact of Elvis Presley and his music on all popular music has been immense. Elvis ushered in an entire new era of popular music; the Beatles, Bob Dylan, and the whole world of Rock performers followed.

Elvis made his film debut in "Love Me Tender" for 20th-Century-Fox. He became an instant movie-star, and every picture he made thereafter was a box office success, even though the plots were often very similar. "Loving You" (57), "Jailhouse Rock" (58), "King Creole" (58), "Follow That Dream" (62), "Viva Las Vegas" (63), "Kissin' Cousins" (64), "Harem Scarem" (65), "Tickle Me" (65), "Frankie and Johnny" (65), "Paradise Hawaiian Style" (66), and "Double Trouble" (67) were all colorful film hits that followed.

Others claimed, when Elvis first began strumming his guitar, swiveling his hips, and lashing out with his power-packed, emotion filled voice, he was a "flash-in-the phenomenon".

However, his continuing popularity proved just how *wrong* they were. For his



Fabulous costume Elvis wore in his last concert appearances. Peacocks are on his chest.

concert dates were invariably sold out weeks in advance. When Rudolph Valentino died, there was mass hysteria, and when the blonde star Jean Harlow passed on, the nation wept, a cult has been built around the tragic death of James Dean, and when Judy Garland arrived "Over the Rainbow", fans thronged Campbell's funeral parlors in New York City. But when Elvis Presley died it rapidly became

evident there had never been such a world-wide outpouring of grief for any performer ever before.

Thousands of loyal Elvis fans flocked to Graceland Mansion in Memphis to pay their last respects.

A nation-wide tour was interrupted when Elvis Presley was found fully clothed but unconscious in a bathroom of his Graceland mansion. Unable to detect breathing or heartbeat, Joe Esposito, his road manager began emergency resuscitation while a fire department ambulance was enroute to the Presley mansion.

Presley's personal physician, Dr. George Nichopoulos and other doctors tried in vain to save his life later at the Baptist Hospital. Presley's personal entourage which had followed the ambulance to the hospital was shortly joined by hundreds of onlookers, and the announcement of the singer's death was greeted with near-hysteria.

Todd Slaughter of the Official Elvis Presley Fan Club in Britain admitted, "I don't know what we're going to do now."

Presley records appeared in the British top 50 until the end of last year.

Rodney Burbeck, London RCA record executive put it this way.

"He was the greatest. His death will have lasting effects throughout the entire record industry."

Radio Luxembourg, one of the best known rock stations listened to throughout all Europe cancelled all commercials on the night Elvis died, and played Presley records as a tribute to the singer.

In Tokyo, Hideo Okamura, the Presley fan-club president said sadly, "A twentieth anniversary party had been slated later this month. But now it has turned into a time of mourning."

In Tel-Aviv, the pop-music station put on a three-hour special of Presley's most famous songs, and the Army radio station



THE ELVIS PRESLEY ANN-MARGRET ROMANCE WAS JUST PUBLICITY FOR "VIVA LAS VEGAS." — BEAUTIFUL STELLA STEVENS FOUND ELVIS PRESLEY "DESPERATELY LONELY." IN "GIRLS! GIRLS! GIRLS!" ELVIS PRESLEY REMEMBERED THAT LEADING LADY, FRAN JEFFRIES LIKED YELLOW ROSES.



scheduled an all night marathon of Elvis hits.

L'Aurore, the Paris newspaper, called Presley, "one of the most popular entertainers of the last 20 years." It continued by stating, "No, Elvis did not die either old, poor or forgotten. Millions of Americans and Europeans who were in their 20's in the 50's will never forget either his face or his songs nor the rock and roll he made them discover at the age of love."

In Moscow, the Soviet Literary Journal, noted, "Elvis Presley was in the style of the American legend of the bootblack who becomes a millionaire. The boy from the lower classes—dishwasher, truckdriver and factory worker in the 1950's became one of the most popular singers in the west, who started the new wave of rock'n' roll."

A Belgian grocer listening to the radio playing Presley's "Heartbreak Hotel", exclaimed, "Listen, he's still singing even

though, he's dead", United-Press-International reported.

The newspapers of the United States carried headlines about the death of the Rock King, while the TV networks interrupted programs to make the solemn announcement.

Elvis Presley movies were pulled out of the TV vaults and played on television, as well as TV appearances, which were all part of the media tribute to the star.

Disc Jockeys had difficulty deciding which records to play first as they devoted hours to Elvis' songs. "Don't Be Cruel", "All Shook Up", "Burning Love", "Jailhouse Rock", "Love Me Tender", "In the Ghetto", "That's All Right, Mama", "Hound Dog", and all the other hits were played continuously on radio stations everywhere. And then came the buying spree of the Elvis Presley records. Every record was swept up in the record stores within hours of the announcement of his death, and record companies began working around the clock to keep up with the huge demand.

The phone lines were jammed in Memphis by the over-load of calls concerning the death of their world-famed resident. Acres of flowers surrounded the Graceland mansion. Memphis florists reported there wasn't a flower left in Memphis as the thousands of loyal fans remembered. Thousands more descended on Graceland from all over the United States. Tee-Shirts were hastily created with mentions of Elvis on them. Fans were given flowers from the floral tributes as mementos.

As the long line of Cadillacs drove in the funeral procession down Elvis Presley Boulevard, it didn't seem possible so much had happened so swiftly, and now the unexpected death.

Elvis Aron Presley was born January the eighth, 1935 in Tupelo, Miss. to Vernon and Gladys Presley. His twin brother, Jessie

Garon died at birth. His mother Gladys died 19 years ago, also at age 42.

His father had a variety of occupations; cotton farmer, carpentry, factory worker and foreman. He built his own home, and his family regularly attended services at the Assembly of God church.

On his 12th birthday, his parents bought him a guitar. He began to accompany his parents, and himself when they would sing at camp meetings, church revivals, and conventions.

"Elvis liked that guitar best of all his things," his mother once recalled. "He would sit in front of the radio, picking out melodies and with the phonograph, trying to learn every song there was."

In 1949, the Presley family moved to Memphis. Elvis worked as a truck-driver by day, and studied at night to become an electrician. His recording career began when he decided to make a record as a surprise birthday gift for his Mom. He made a \$4 record at the Sun Record Co. in Memphis, called, "My Happiness", and "That's When Your Heartaches Begin".

Sam Phillips, President of Sun Records heard the record. He recognized Elvis had potential and signed him up. "That's All Right, Mama" was his first professional recording, and Elvis' mother loved it.

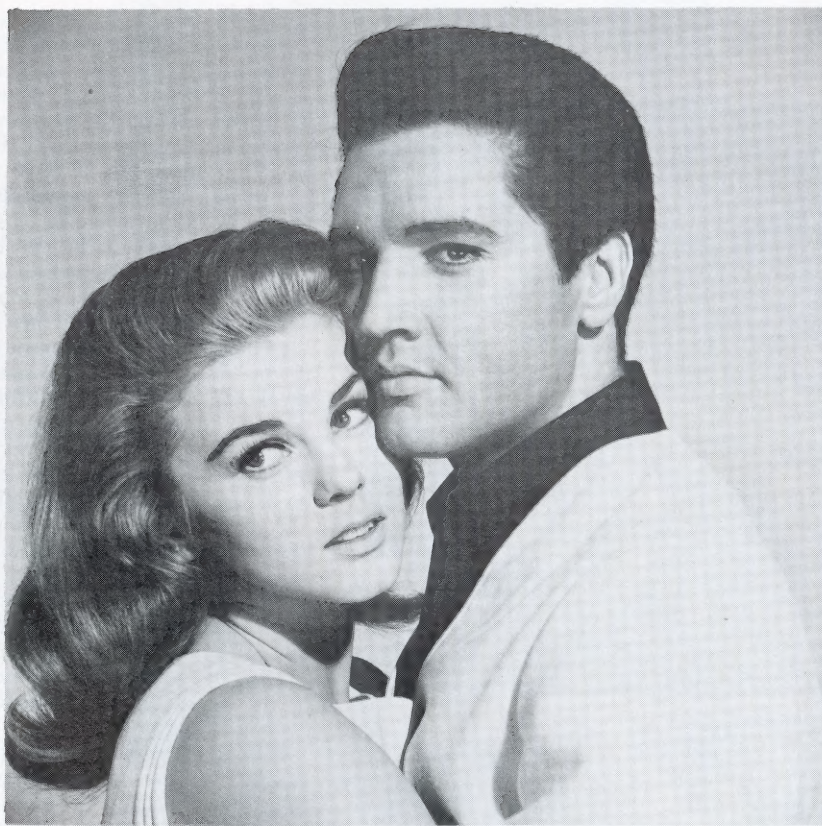
Hillbilly blues, blending with revivalist rhythms very well created the next record, "Blue Moon of Kentucky". It sold very well.

Former carnival ride operator Col. Tom Parker who had managed such singers as Eddie Arnold and Gene Austin became his manager. He took Elvis on tours and then got RCA to offer Sun Records \$35,000 for his contract.

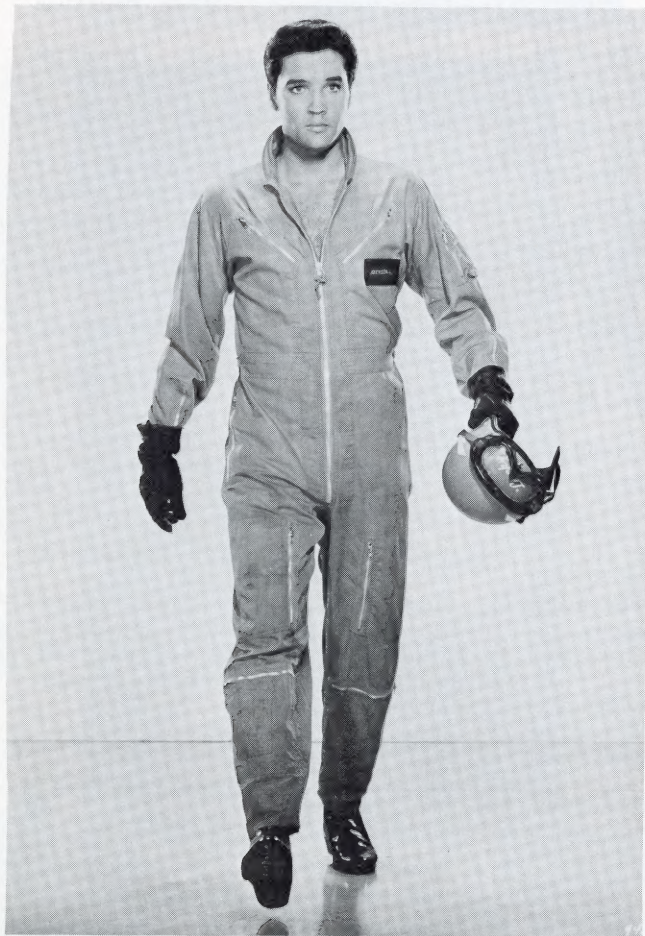
Steve Sholes, who approved that payment gave Presley \$5,000 more, which Elvis promptly used to buy his first in a famed series of colorful Cadillacs.



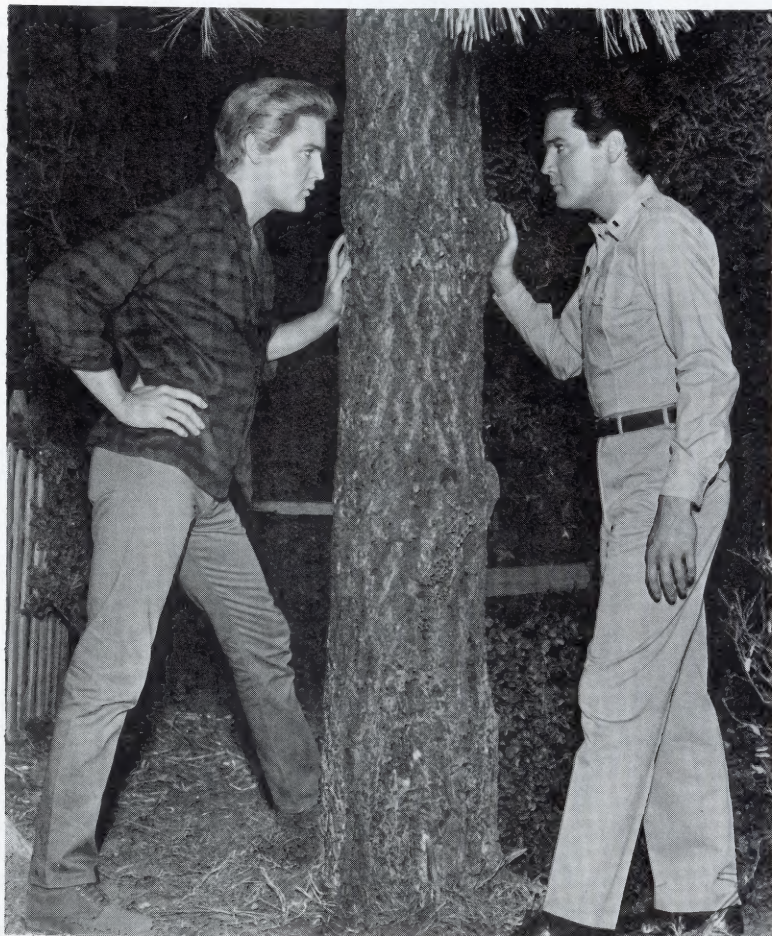
Elvis in a scene from "Fun in Acapulco" a Hal Wallis production in Technicolor.



Elvis Presley and Ann-Margret who starred in "Viva Las Vegas" became great friends.



Slim and trim, Elvis played a racing driver in "Viva Las Vegas."



Elvis played two rolls in "Kissin' Cousins" for MGM.

Elvis entertains Shelley Fabares (and a hundred other beauties) in "Spinout" from MGM.



Elvis wipes tears from the eyes of little Ginny Tiu in a scene from "It Happened at the World's Fair" (1963, MGM).

RCA pressed 5 records, releasing them simultaneously. Within 3 months, Presley discs amounted to more than half the firm's popular music production and he was hired for his first national TV Show. Elvis sang "Heartbreak Hotel", and that became his first million-seller gold record.

By 1956, Elvis had climbed to the top, and was at the peak of his popularity, appearing on Ed Sullivan TV shows three times that year alone.

Elvis' hips swiveled as he tore into the guitar with, "You Ain't Nothin' But a Hound Dog", and "Blue Suede Shoes". In 1958 his career was interrupted when he was drafted into the United States Army and sent overseas. But through Col. Tom Parker's careful planning Elvis Presley records continued to be released during his absence keeping him as popular as ever.

After the army his career continued to flourish in movies, night clubs, TV appear-

ances, concerts, and recordings.

People in his hometown of Memphis remember that when he was a truck-driver he wanted to make enough money to build his mother a home. He was born in a two-room house and he eventually bought not only that house but all those around it, and made a park for the people who live there. His house where he was born still stands in the midst of the park he created.

When he was living in Bel-Air, he once heard a Free Clinic director make a radio appeal for \$5,000 to cover their debts. The very next morning Elvis went personally to the Free Clinic, and handed them a check for \$5,000, and confided to the director he felt, "Drugs are the biggest crime that ever hit this country," adding solemnly, "I haven't had to build my career on drugs, but on *faith* in myself."

A couple of girls from England and their mother were visiting Los Angeles. When the girls mother died, and they needed funds to bury her and send her back to England, they appealed to Elvis for assistance. He paid for their mother's funeral, and paid their fare back to England, as well as shipping their mother's body back for burial.

Elvis gave to countless charities, and he enjoyed making people happy with his "Cadillac" gifts. He gave Cadillacs to many of his friends, associates, and disc-jockeys, then one day when he was in a Cadillac show-room and observed a black lady looking longingly at the Cadillacs, he gave her one too.

Even though his marriage to Priscilla didn't work out as he had intended, he did adore their 10 year old daughter Lisa, and never spoke ill of Priscilla. She flew to Memphis with Lisa in a private plane the moment she heard about his death. Ann-Margaret, John Wayne, and a contingent of Hollywood stars who knew and loved Elvis joined the Memphis mourners. President Carter spoke words of praise for the Rock King, and tributes poured in from all over the world.

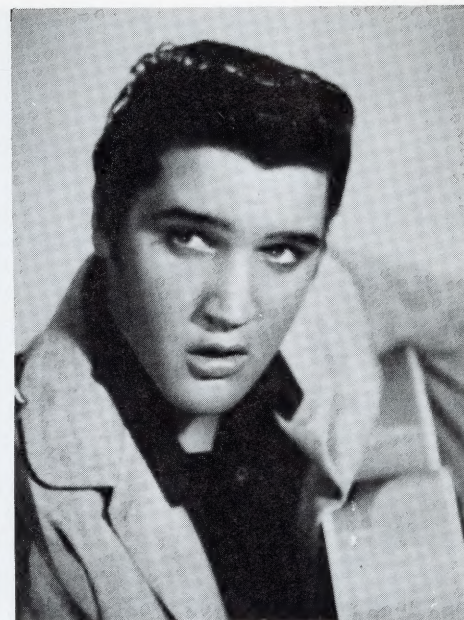
Hal Wallis, Hollywood film producer who made many of his movies commented, "This is a great loss. Elvis was not only a tremendous talent, but a wonderful person to work with."

Even though his pell-mell schedule of concerts, night clubs, recordings, movies and TV kept him busy — Elvis took time out to enjoy his motorcycle, his private plane, and he enjoyed Karate. He also liked to read the Bible, and other religious books. His closest friends tell how much he enjoyed talking about philosophy, and often told them he felt he had a destiny to fulfill.

Graceland Mansion was his Memphis retreat, and he had a beautiful home in fashionable Bel-Air, as well as his Palm Springs desert mansion.

On a radio talk show in Los Angeles, one fan expressed her sorrow this way: "I miss him so. I always felt Elvis was singing directly to me — not to an audience, but directly to *me!*"

Millions feel the same way, and *that* is why he captured hearts of people the world over.



Mini-Hollywood Studio Interview

(Tim has over 500 black and white and color stills of Elvis. Also, he has every record Elvis ever made. HSM Magazine is grateful for his permission to use some of the classic stills from his great collection).

Question: When did you begin your Elvis Presley Collection?

Answer: "When I was a kid — I bought all of Elvis' records."

Question: What was it you liked about Elvis?

Answer: "I liked his way of singing. I don't know — he just seemed like part of me as I grew up knowing who he was and listening to him. I saw every one of his movies and enjoyed them very much. It's just unbelievable that he is gone."

Question: How did the impact of Elvis' death affect you?

Answer: "It was a shock. Something I really didn't expect."

Question: What do you think the secret of Elvis' great fame and popularity was?

Answer: "I would say his popularity was because he identified with all age groups."

Question: What do you think about Elvis' musical contribution?

Answer: "He initiated a whole new trend. He took Country Western and turned it into rock 'n' roll. It was starting a whole new musical generation. He revolutionized the music business."

Question: And now that Elvis is gone — what are your feelings?

Answer: "I'm very sad that he is gone. But he'll always live in my memory because he gave so much joy and entertainment to me and will continue to do so whenever I listen to his records or see his movies."

(Note: Presley fans may write to Tim Malachosky at P.O. Box 314, Santa Monica, California).

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eyes for **Elvis** when he sings
"Loving You"... you'll dig **Elvis** when
he comes on strong with "Hot Dog"... you'll flip for
Elvis when he rocks to "Let Me Be
Your Teddy Bear"... you'll go-go-go for
Elvis when he rides out
on "Mean-Woman Blues"...
you'll get your kicks from **Elvis** when he
swings to "Lonesome Cowboy"... you'll say
Elvis is the wildest when
he belts out "Got A Lot of Livin'
To Do"... and you'll know **Elvis** is
too much when he wails up a storm
to "Let's Have A Party"!

YOU'LL LOVE
Elvis
IN HIS FIRST BIG MODERN MUSICAL IN
TECHNICOLOR

ELVIS PRESLEY
LIZABETH SCOTT
WENDELL COREY

Loving You
HAL WALLIS Production

1956 Academy
new young
star discovery—
Dolores Hart

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JULIET SINGS 'EM!
10 GREAT SONGS!

Elvis sounds off and Juliet swings out in the rousing, rollicking story of America's overseas GIs! It's a romantic blitz... a three-day pass at those frolicking frauleins!

G.I. BLUES

A HAL WALLIS PRODUCTION
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STARRING JULIET PROWSE AND ELVIS PRESLEY
Directed by NORMAN TAUROG
Written by EDMUND HILL and HUNNY CAPSON
A PARAMOUNT RELEASE



Elvis and his beautiful bride, Priscilla.



Elvis' home, Graceland Mansion in Memphis, Tennessee.

Elvis Presley's Great Films

1956 to 1970



Elvis Presley and Ann-Margret swing a wicked Watusi in the song-dance number, "C'mon Everybody" in MGM's "Viva Las Vegas."

1. Love Me Tender — 20th Century Fox — November, 1956.
2. Loving You — Paramount — July, 1957.
3. Jailhouse Rock — Metro Goldwyn Mayer — October, 1957.
4. King Creole — Paramount — May, 1958.
5. G.I. Blues — Paramount — October, 1960.
6. Flaming Star 20th Century Fox — December, 1960.
7. Wild In The Country — 20th Century Fox — June, 1961.
8. Blue Hawaii — Paramount — November, 1961.
9. Follow That Dream — United Artists — March, 1962.
10. Kid Galahad — United Artist — July, 1962.
11. Girl's, Girl's, Girl's — Paramount — November, 1962.
12. It Happened At The World's Fair — Metro Goldwyn Mayer — April, 1963.
13. Fun In Acapulco — Paramount — November, 1963.
14. Kissin' Cousins — Metro Goldwyn Mayer — March, 1964.
15. Viva Las Vegas — Metro Goldwyn Mayer — May, 1964.
16. Roustabout — Paramount — November, 1964.
17. Girl Happy — Metro Goldwyn Mayer — January, 1965.
18. Tickle Me — Allied Artist — September, 1965.
19. Harum Scarum — Metro Goldwyn — October, 1965.
20. Frankie and Johnny — United Artist — March, 1966.
21. Paradise Hawaiian Style — Paramount — June, 1966.
22. Spinout — Metro Goldwyn Mayer — October, 1966.
23. Easy Come, Easy Go — Paramount — March, 1967.
24. Double Trouble — Metro Goldwyn Mayer — April, 1967.
25. Clambake — United Artist — October, 1967.
26. Stay Away Joe — Metro Goldwyn Mayer — March, 1968.
27. Speedway — Metro Goldwyn Mayer — May, 1968.
28. Live A Little, Love A Little — Metro Goldwyn Mayer — October, 1968.
29. Charro — National General Corporation — March, 1969.
30. The Trouble With Girls — Metro Goldwyn Mayer — May, 1969.
31. Change Of Habit — NBC — Universal — October, 1969.
32. Elvis: That's The Way It Is — Metro Goldwyn Mayer — November, 1970.

Elvis Presley's Co-Stars Remember

by Kirk Crivello

Personal anecdotes and recollections of Ann-Margret, Stella Stevens and Fran Jeffries

Elvis Presley was the most famous male entertainer of his generation. He has been the subject of several books, 27 motion pictures, 2 theatrical documentaries and exhaustive radio specials. The irony is that someone who was so loved was almost a total stranger. We knew him only by his sensual music and defiant stance. Even if in the end he didn't maintain the momentum and the decline was inevitable, Elvis will always remain to millions the embodiment of the American Dream.

Singer Fran Jeffries who starred with Elvis in *HARUM SCARUM* (with Elvis a contemporary Rudolph Valentino) remembers this about him: "The last time we met was in his Hilton Hotel dressing room in Vegas about 4 years ago. He was electrifying like Sinatra. Sinatra once said the best singers are the best actors and I think he's absolutely right. Elvis had the same kind of presence. He was so

thoughtful, gentle and soft spoken. I remember the first day shooting on *HARUM SCARUM*, someone told Elvis I like yellow roses and he sent several beautiful baskets. It's a great personal loss to everyone."

There was much made of the off-camera duet between Elvis and Ann-Margret during *VIVA LAS VEGAS*, most of it just publicity. Ann-Margret expressed her grief by taking time off from her Vegas Hilton engagement to attend the services in Memphis. Ann-Margret believes that show business has "lost a valuable superstar who brought joy to millions and along with his music, changed the way we dressed, thought and aspired. He was overwhelmingly generous to everyone. I'll miss him very much."

From her ranch in Washington, Stella Stevens had many accolades to bestow on Elvis: "The dialogue in *GIRLS! GIRLS!*

GIRLS! was so ridiculous it used to break us up. I played a nightclub singer and Elvis worked on a yacht—it was pretty bad. Although we're both from Memphis, we didn't meet until the production meetings. Elvis had a pet chimpanzee that would play with my son, Andrew on the set. On the Hawaii location, we'd have drinks and dinner in his suite because it was impossible for him to dine in public — I thought then how desperately lonely he seemed. Plans to do another film fell through and we never saw each other again."

The passing of Elvis Presley has not ended the intriguing story of his life. Because of his music and legendary charisma that surrounds him, much of the pace that had taken hold over the years will continue to command the attention of the public even though "The King" has left us.



ANN-MARGRET



STELLA STEVENS



FRAN JEFFRIES

JAYNE MANSFIELD'S MOVIE STAR YEARS

By James Robert Haspiel

September 16th, 1956: We—my friends and I—were driving Jayne Mansfield to the airport. The Hollywood movie starlet had come to New York City in 1955 to star on the Broadway stage in George Axelrod's spoof of Marilyn Monroe and the movie industry, *WILL SUCCESS SPOIL ROCK HUNTER?* I had befriended Jayne and her small daughter Jayne Marie during their year-plus stay in the east. Now they were headed back to California, specifically to Hollywood, where Jayne Mansfield was to begin a seven-year motion picture contract at the studios of 20th Century-Fox. Jayne's dream had always been to become a bona fide "movie star"—her dream was about to become a reality.

If there hadn't been a Marilyn Monroe, there might never have been a Jayne Mansfield. Jayne's very existence beckoned the comparison, and the moguls at 20th Century-Fox saw the possibility of creating a "Super-Monroe" with Mansfield.

The studio introduced Jayne to the MM-conscious movie-going public in *THE GIRL CAN'T HELP IT*. The New York Times' critic watched *GIRL* and wrote of Jayne; "Her range at this stage appears restricted to a weak imitation of Marilyn Monroe." Undaunted, in rapid succession Fox cast Jayne as the Marilyn-esque star of a series of high gloss productions; *THE WAYWARD BUS*, *WILL SUCCESS SPOIL ROCK HUNTER?*, *KISS THEM FOR ME* (Which marked the peak of her professional acceptance by her above the title tie-billing with Cary Grant), and *THE SHERIFF OF FRACTURED JAW*.

Jayne had a well-publicized personal life too; In January, 1958, she married a former "Mister Universe," Mickey Hargitay. Her Christmas gift that year to Mickey was their first son, Miklos. On the professional side, Jayne's studio found that her films were not making money, thus they began the process of loaning her out (for a fee) to other film companies. Mostly, the quality of these efforts was not up to the level of the films she'd made at Fox. *THE LOVES OF HERCULES*, made in Italy with Mickey starring as Hercules, and Jayne as two of his loves, was never commercially released in U.S. theaters. Meanwhile, in August, 1960 Jayne pre-

sented Mickey with a second son, Zolton.

In 1961 Jayne wrote me that Fox had assigned her the lead in a film to be called *SOMETHING'S GOT TO GIVE*. Months later Fox officially cast Marilyn Monroe in the starring spot (MM was still involved with *GIVE* at the time of her death). A bewildered Jayne made personal appearances at theaters playing her newly released *THE GEORGE RAFT STORY*. I laughed uneasily at the M.C.'s introduction; "Ladies and gentlemen, you have seen the movie,—now here's Miss Mansfield to apologize."

As I watched Jayne on stage my thoughts wandered. She had come the full cycle. The strategy used by Fox presented itself. In their first Mansfield film, her studio sponsors wanted to see if Marilyn Monroe's public would take to a newer model. To assure her mass exposure in *THE GIRL CAN'T HELP IT* they surrounded Jayne, at the height of the Rock 'n' Roll period, with twelve Rock 'n' Roll groups. Despite a somewhat credible characterization in *THE WAYWARD BUS* (Which followed on the heels of MM's *BUS STOP*), the studio realized after two films that their hopes for a top box office draw fell short in Jayne. They then released the film version of *ROCK HUNTER* in saturation booking with a modicum of fanfare. By the time *KISS THEM FOR ME* was released, her on screen tie-billing with Cary Grant was diminished to co-starring status with Suzy Parker (Grant's love interest in *KISS*) in the ads. A minimum of expense was invested in *THE SHERIFF OF FRACTURED JAW*, so there could be no way for it to lose money.

Primarily because of the impact of her widespread publicity, England took her on loan and starred her in two productions—*TOO HOT TO HANDLE* and *THE CHALLENGE*—both of which proved her box office appeal to be less than shattering. From then on she found herself on loan or free lance assignments for mediocre companies thrilled to have a name personality in their otherwise tepid films. Jayne refused to let go of her life-long hopes, and exhibited a commercial willingness to lend herself to whatever film offers came along.

Many of those who spoke with her during her early days at Fox thought



Jayne Mansfield — "Super Monroe"



Early Cheesecake from Jayne Mansfield's Starlet Days

she would make it. But she never became that star of stars. A small headline in the New York Daily News, July 4th, 1962, summed it up: JAYNE MANSFIELD DROPPED BY FOX.

On Sunday, August 5th, the shattering news of Marilyn's untimely death reached Jayne. Her initial response was, "I'm sorry, I'm really so sorry." She wrote me, "We were all shocked by the passing of Marilyn. I will never understand such things."

Jayne told an interviewer, "From now on the real me will come through. The sex symbol has been exploited. That part of being a star has been

satisfied." That month-old quote appeared in print on the day she signed to film PROMISES! PROMISES!—in which she was to appear on screen fully nude. No longer under the guidance imposed by studio interest, she felt compelled to keep her name alive through publicity—even if that publicity was of questionable taste. Her dream was disintegrating, and at its center stood a badly shaken Jayne. Leaving Mickey behind, she went abroad. Within a week there were reports of a romance with an Italian nightclub entertainer, Nelson Sardelli. Shortly after her return to the U.S. the

Hargitays announced that Jayne was expecting her fourth child. Mariska was born in January, 1964.

Jayne was well paid for television commercials, but well respected, major motion picture roles eluded her. The Hargitays were not getting along at all, but a booking agent, unaware of their marital incompatibility, arranged a summer stock tour for them. She was to star in BUS STOP and GENTLEMEN PREFER BLONDES—roles originated on screen by MM. Playing Marilyn's roles in 1964, she was no longer a Monroe-parody. Hair the color of snow was piled high upon her head and ropped in ringlets over dark eyebrows. She was now a parody of herself.

Jayne had scenes with Mickey on stage, but they didn't speak to each other once the curtain fell. She hired BUS STOP's director Matt Cimber as her personal manager, and, despite the fact that there had never been a fully legal divorce dissolving the Hargitay union, she wed Matt in Mexico in September, 1964. The Cimbers began work on a movie drama, SINGLE ROOM FURNISHED, which was filmed in bits and pieces—whenever financing would allow—over the next three years. Meanwhile, Jayne landed a "cameo scene" in a major film, THE LOVED ONE—in a sequence that fell to the cutting room floor in the early stages of editing M-G-M's release print.

In October, 1965, Antonio, the Cimbers' first child (Jayne's fifth), was born. By the following July Jayne made it clear she no longer preferred Matt by filing a divorce suit against him. "It's been so turbulent, my life," she said. "Some people are born like that. With turbulence. That's my destiny." That November what began as a happy family outing quickly turned to horror when a supposedly tame lion at Jungland jumped six year old Zolton, sinking its teeth into his neck! He was rushed to a hospital, where Jayne was informed he had less than a 50-50 chance to live after surgery. Zolton underwent three major operations before he began to recover. He was home in time for a thankful Christmas.

That same December Jayne returned to 20th Century-Fox for a cameo role in GUIDE FOR THE MARRIED MAN—her first major feature appearance for her former studio in nearly a decade. In the years since she last worked at Fox she had appeared in a series of all but forgotten films, among them; IT HAPPENED IN ATHENS, PANIC BUTTON, DOG EAT DOG, THE FAT SPY, and LAS VEGAS HILLBILLIES.

1967. Upon her February arrival in Vietnam she drew wolfwhistles from the G.I.s. She was accompanied by her attorney, Samuel Brody. In a divorce action filed later that month, Brody's estranged wife accused him of carrying

Jayne Mansfield in "Single Room Furnished"



Jayne prepares to film her nude scenes in "Promises! Promises!"



A provocative Mansfield in "It Happened in Athens."





Death of a movie star—June 29, 1967.

on “a flagrant international romance” with Jayne. When they returned to the states, Jayne was involved in court cases concerning the incident at Jungleland, and divorce, child custody, and adultery suits. Perhaps the most shattering blow fell on June 16th, when sixteen year old Jayne Marie walked into a Los Angeles police station where she reported physical abuse and mistreatment at home. Five days later, on June 21st, Sam Brody and Jayne left for Biloxi, Mississippi to keep an engagement at the Gus Stevens Restaurant and Supper Club. It was not like the plush Las Vegas clubs she had played in better days, but Jayne, a movie star without a movie, hurried there in search of that all important career.

Silver sequins glinted in the bare bulb's light as she zigzagged from the stage into the narrow corridor leading to her dressing room. Sam closed the door. She extended her hand and their fingers touched. It was almost midnight; almost June 29th, 1967. Shirley Sarchilli, the club manager, tapped and instantly, it seemed, was inside the

room. “Gus said that if you're leaving for Orleans tonight, you can take his car, . . . Ronnie will drive.” At 12:45 A.M., Brody and twenty year old Ronnie Harrison carried sleeping Miklos, Zoltan, and Mariska, out to Steven's auto and placed them on the back seat. Jayne emerged in a mini skirt and boots. Before climbing into the car she turned momentarily to look back at the club, as if she had forgotten something.

The engine was gunned and the speedometer leaped as the club fell into the past. Spots of light gleaming in the distance vanished as the car rushed past them. Ten miles ahead of the speeding car, on the winding curve of Highway 90, just inside the New Orleans city limits, a slow moving mosquito control truck was spraying the swamps. At 2:29 A.M., Jayne's search for her dream would be over. All at once—it seemed from nowhere—Ronnie, Sam, and Jayne saw the rear end of a trailer truck looming across their vision. Fatigue turned to instant horror as steel buckled, glass shattered, and Jayne was flung through the air,

landing on the roadside, lifeless. Seconds elapsed and then the air was punctuated by the sounds of a murmuring, crying child.

Because they had been sleeping in a prone position her three children escaped the sharp edge of the trailer-truck that sheared off the top of the fast moving car. Fate cast them as the only survivors—the same Lady Fate that saved Jayne many years before when her father died in a car in which she was riding.

While her death did not create a tremendous void in the movie world she so unrelentingly sought to conquer, the very fact that she got as far as she did was the legacy Jayne left to the American way of life. Wrenched within the wreckage of the car in which she died lay tangible evidence of her success. The police discovered a diamond-platinum bracelet estimated to be worth \$14,303.00 embedded in the car's engine. A \$40,850.00 diamond ring, and a gold ring studded with diamonds, valued at \$500.00, were still on her fingers. The amount of personal property found in the

crash, including \$3,740.00 in cash and a penny wrapped in foil, totaled \$59,869.01.

As her father had before her, Jayne went home to Fairview Cemetery in Pen Argyl, Pennsylvania—the locale of her girlhood years. Although the family planned simple, quiet rites far removed from the publicity spotlight in which Jayne lived, the funeral was marked by a public-created circus atmosphere. More than a thousand uninvited spectators swarmed and shoved outside the funeral home. Inside, I watched unbelievably as two invited guests posed smiling at the coffin for snapshots of themselves with “Jayne Mansfield.” The flashbulbs followed her even after her pursuit of them had ended.

While a closed casket was necessary, the widely printed “fact” that Jayne had been decapitated in the accident was a reflection of the dramatic sense of exaggeration that accompanied her in life. Her condition was far more accurately described by a witness at the scene saying it appeared that she had been scalped. Police photographs, and those published in European magazines, illustrated clearly that the decapitation story was a myth.

Jayne Marie, the only one of Jayne’s children present at the services, held her composure throughout the ceremonies, but as she was led from the gravesite to a waiting car, gave way to her emotions and broke down in tears. And so, on July 3rd, 1967, Jayne Mansfield was taken to her rest. That week in Hollywood, a memorial service was held for her in the All Saints Church.

Even Hollywood’s mini-legends die hard. The Jayne Mansfield Memorial Fan Club was formed to perpetuate her memory. In a vain attempt to have a street officially named after her, Eddie Richardson, the club’s president, wrote Los Angeles’ Mayor, Sam Yorty. In a letter dated July 16th, 1970, Yorty wrote Richardson, “Jayne Mansfield was a legend, a symbol of the vibrant color, beauty and entertainment world,” adding that she was “one of the great personalities in show business.” Eddie Richardson has since died. The club no longer exists.

In addition to twenty-six films, fading press clippings and memories are all that is left of the girl who once announced, “I plan to be Hollywood’s greatest star within two years, and winner of an academy award within five.”

Today, one of the highlight attractions in the small community of Pen Argyl, Pennsylvania is the gravesite of Jayne Mansfield. There her celebrity status remains unchallenged—she is considered all she ever really wanted to be—a bona fide “movie star.” △

Photo by Gloria Malone



Jayne Mansfield with James Haspiel in New York City, August 4, 1957.



Jayne and Princess Pussy Cat Mann co-star in movie “Las Vegas Hillbillies.”



Princess Pussycat Mann gives Jayne Mansfield a birthday cake.



Wedding Jayne and Mickey Hargitay, Jan. 12, 1958.



Jayne Mansfield, Night Club tour, 1963.



MOVIE QUIZ ... In the center is Helen Hunt, hair stylist. She's surrounded by actresses for whom she created hair styles. How many can you recognize? We'll give you a clue. They all worked at Columbia and range from less knowns like Joan Perry and Edith Fellows to greats like Grace Moore and Katharine Hepburn.

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Anna Naegle

LEE GRAHAM'S Scrapbook

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Frances Dee with Joel McCrea



Mady Christians with Dame May Whitty



Barbara Hale with Bill Williams



Betty Field
Joan Leslie
Marian Marsh

Michele Morgan
Evelyn Keyes
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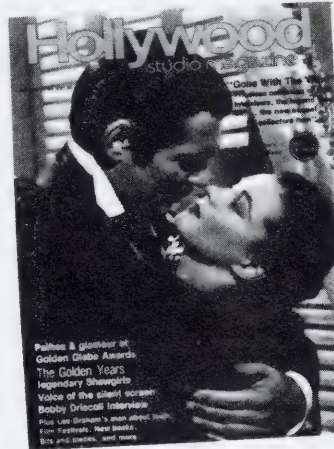
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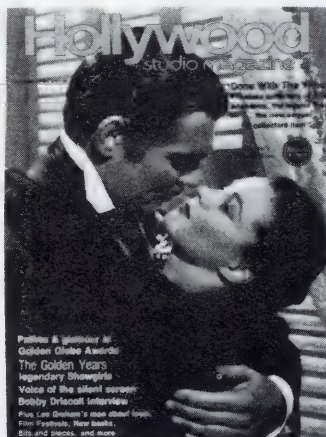
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8. JULY 1966—VOL. 1 NO. 2

★ "F" Troop series—ABC, Early Days of Hollywood—1925, Hanna Barbera's Elite Painting Corp, Disney Filmmaker, etc. A few left. *15 left*

9. AUGUST 1966—VOL. 1 NO. 3

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10. SEPTEMBER 1970—VOL. 5 NO. 5

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11. APRIL 1971—VOL. 5 NO. 12

★ Melina Mecouri and Man-About-Town Lee Graham—cover
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16. FEBRUARY 1972—VOL. 6 NO. 10

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She was an Earl Carroll beauty

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Bankhead

The girl Howard Hughes made famous
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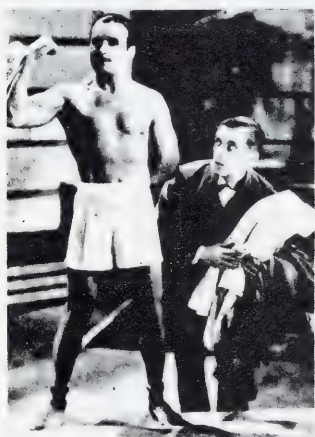
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1940

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FLYING DEUCES

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QUEEN AND AMBASSADOR — The Spanish Ambassador played by John Gilbert has a word with Greta Garbo who is cast as "Queen Christina" in the film of the same name directed by Rouben Mamoulian.

Mamoulian Talks About Garbo

By William Hare

Rouben Mamoulian has long been recognized as one of the foremost directorial innovators the screen has ever known.

Leaving an impressive body of sixteen uniquely stylized films for the cinema world, Mamoulian proved his creative ingenuity and daring in the early stages of the talkies. With the 1929 release of Paramount's "Applause" in which he abandoned the conventionalized concept of shooting movies in the static form of filmed stage plays by putting motion into pictures.

Paramount producer Walter Wanger was so impressed with Mamoulian's then revolutionary camera techniques that, after the release of "Applause", he sent Mamoulian a wire suggesting that the young director would probably not want to do another film until he "... invented a way of putting the camera into a tennis ball."

Mamoulian followed up his initial directorial tour de force with "City Streets", a 1931 release starring Gary Cooper and Sylvia Sydney, after which he directed the overpowering drama "Dr. Jekyll and Mr. Hyde" which debuted one year later.

"Jekyll and Hyde" proved an Academy Award-winning vehicle for Frederic March, who won in the best performance by an actor category for 1931-32 along with Wallace Beery for his performance in "The Champ", while also adding luster to Mamoulian's reputation. The Armenian master's sensitive creative instincts turned the science fiction literary classic into an empathic audience vehicle which

took on the stark credibility of a documentary. Equally incredible were the sets, which enabled filmgoers to do everything but breathe the cold, foggy London air, despite the fact that the movie had been filmed in its entirety on the Paramount Studios lot. That same year Paramount released Mamoulian's "Love Me Tonight" starring Maurice Chevalier and Jeanette MacDonald, a carefully crafted stylized musical which included such precocious concepts as rhyming dialogue and Chevalier doing the apache song with his own shadow huge on the wall behind him.

In 1933, after Mamoulian had turned out one more film for Paramount, the heartrending melodrama "Song of Songs" starring Marlene Dietrich, MGM sought his services to direct the incomparable Greta Garbo in "Queen Christina", the romanticized story of Sweden's seventeenth century queen.

The articulate director rolled back the clock and discussed both Garbo and "Queen Christina" in the quiet solitude of the den of his Beverly Hills home.

As to the question of the ingredients which made Garbo such a charismatic superstar, Mamoulian offered the following response:

"First of all, not only a star but every human being is ultimately a mystery. The ultimate qualification for a star that is glamorous like Garbo is that the audience sees more than there is. That happens through this magical quality of stirring people's imaginations. It is this quality of stirring people's imaginations that embodies



AN EVENING OUT — Rouben Mamoulian was photographed with his date for the evening, Helen Hayes, in 1934, one year after the release of "Queen Christina".

charisma, a quality that Garbo certainly possessed.

"As for the obvious pragmatic qualities, Garbo has the most beautiful face that there ever was. Secondly, she is a totally intuitive actress. She is not subject to logic or reasoning, so that when you direct her there is no point in talking logically about what the scene encompasses. You talk about the nuances and subtle emotions of it."

Mamoulian met the celebrated Swedish star for the first time when he invited her to view with him a special screening of the theretofore unreleased "Song of Songs" at Paramount. As she got out of her car and walked through the Paramount gate on her way to the cutting room, where Mamoulian was waiting, George Raft was standing next to a security officer flipping a coin. After Raft's eyes had carefully followed the girl who had walked through the gate for several seconds, he turned and told the officer, "You know, it's amazing how many girls look like Garbo."

Respecting Garbo's wishes for anonymity, Mamoulian did his best to sneak the actress in and out of the studio as secretly as possible, but by the time that she had finished viewing "Song of Songs" in the projection room, word had spread and virtually everyone on the Paramount lot knew that Garbo was there.

"On her way out to the gate everybody was looking and spying to get a look at her," Mamoulian recounted, "but she liked the film. It was also necessary for me to clear up an important point with her. I had heard that whenever Garbo was making films at MGM she never wanted visitors on the set of any kind, and that she asked the director to go and have a cup of coffee and a sandwich, leaving no one on the set except the cameraman and the electricians. After the intimate scene was completed she was then said to have called the director back in.

"I asked her if what I had heard was true and she said that sometimes it was. I told her that it wouldn't work with me because I have got to be on the set every second of the time, and that unless

this point was resolved I would not be interested. So she agreed to that."

Mamoulian felt compelled to clear up a second point before agreeing to undertake the "Queen Christina" assignment, this time with MGM studio head L.B. Mayer. The creatively independent director was concerned about the fact that the Culver City film factory was then known as "the producer's studio" and that, following lengthy discussions after the shooting of a film, the producer would compel the director to do weeks of retakes. To preserve creative independence Mamoulian requested Mayer to write Walter Wanger, with whom the director had worked at Paramount, into his contract as producer.

"Mr Mayer at first refused to abide by my request, explaining that we would be establishing a precedent, and then asked me what would happen if Wanger died," Mamoulian related. "I told him that if Wanger died, God forbid, that I would become the producer since I had both produced and directed all my films at Paramount. Mayer agreed to my request and that point was cleared up."

Before filming of "Queen Christina" commenced Mamoulian decided to make some photographic tests of Garbo with cameraman William Daniels, who had previously worked with her in other films, for purposes of discovering which lighting suited her and which did not.

"I made a rather longish test and discovered that no matter how you lit the set on Garbo the result was beautiful," Mamoulian said with awe, "I finally decided to experiment with Daniels and see if we could spoil that magnificent face. We put a light overhead, under her face, sideways, every imaginable way, and the final test revealed nothing but beauty. It is an incredibly photogenic face. No lighting could spoil it."

On the first day of shooting, Mamoulian encountered a dilemma with Garbo. When he asked her to rehearse a scene set in the Queen's study, she told him that she never rehearsed prior to shooting a scene, explaining that her spontaneity would be destroyed



QUEEN AND SUBJECTS — Queen Christina, portrayed by Greta Garbo, stands before a group of her loyal subjects.



TENDER MOMENT — John Gilbert glances down at his screen lover Greta Garbo in a scene from "Queen Christina".

and the finished product jeopardized.

After much discussion, Mamoulian and Garbo struck a bargain. The director and superstar agreed to try things Garbo's way and, if they did not work out, then Mamoulian's wishes would prevail.

"We made the first take and it wasn't good because she was walking off the set when I said 'Cut'", Mamoulian explained, "I asked her how she felt about the scene and she replied that she thought it was fine. She asked me how I felt about it and I told her not so good, which caused her face to fall. I told her that a deal was a deal and that now we would do it my way. Eventually we did eight takes."

Mamoulian then afforded Garbo a choice. He offered to let her view his choice for the final print, Take Eight, and her choice, Take One, the following morning in the projection room. He agreed to abide by her choice as to which was better.

"After I finished relating my offer she began to walk away," Mamoulian said, "but then she turned around and came back, leaning over and whispering in my ear, 'Please, do not print Take One'. Well, after that the whole journey was smooth and happy because Garbo did rehearse."

It was recently written that Laurence Olivier had been initially chosen to play the male lead opposite Garbo, only to be later replaced at her insistence in favor of her frequent leading man John Gilbert: Mamoulian was quick to dispel the aforementioned rumor.

"I had seen a young actor around the studio and I sensed that he might be right for the part of the Spanish Ambassador," Mamoulian recounted. "Even though Garbo was long past the period of making tests, I asked her if she would do a comprehensive test with this young man and she agreed. When I looked at the test you just couldn't see the guy. He was too inexperienced and could not hold his own. His name happened to be Laurence Olivier. After that we decided to engage John Gilbert."

In addition to getting Garbo to rehearse, Mamoulian was also

able to make her laugh for the first time on screen. In one scene where Queen Christina was riding on horseback she observed a carriage stuck in the snow that was bringing the Spanish Ambassador to Sweden. As the four Spaniards futilely attempted to extricate the carriage from the snow, the Garbo character, dressed in the scene as a boy, was supposed to laugh. Garbo told Mamoulian that she had never been able to laugh on screen.

"When she went off to her dressing room I instructed John Gilbert and Akim Tamiroff along with the other two Spaniards to make funny grinning and distorting faces like little girls do," Mamoulian said. "I rehearsed the four of them until they made faces that would make a rock laugh. I told them that as Garbo rode in on horseback that I would keep the camera on her. When Garbo returned from her dressing room I told her to go through the scene and not to worry about the laughter, but that she should go ahead with the dialogue and not stop, no matter what. When they made those faces she burst into spontaneous laughter, continuing the scene to its conclusion. It marked the first time Garbo laughed on film."

In the closing scene of "Queen Christina" Mamoulian resolved a perplexing dilemma with another stroke of his famous creative ingenuity, Garbo's lover had just died from injuries inflicted in a duel. The question that remained was the type of expression she should reveal on her face. If she cried, Mamoulian reasoned, much of the audience would regard her as a weak woman. If, on the other hand, she dared to laugh, many would find that strange in that she had just lost her lover.

"I finally told her that the only recipe was to do nothing," the director revealed. "Through the visual imagery of Garbo's blank expression the audience, when it came to that close-up of her face, would write in the emotions."

LEE GRAHAM . . . MAN ABOUT TOWN



Debbie takes a bow with her dancing boys at the Las Vegas Riviera. Ms. Reynolds will be back in December as the Riv's holiday attraction.

Debbie Get You!

Five days after ending her 4-month tour in "Annie Get Your Gun" at LA's Music Center, **Debbie Reynolds** was doing her thing at the Riviera Hotel in Las Vegas. "Her thing" consists of singing, dancing, impressions, and comedy, resulting in one helluva good show.

Wouldn't you think she'd be tired? After her opening show, the Texas-born dynamo welcomed us to her dressing room wearing her sweet little Alice Blue Terry cloth. And she was "on" — camping up a storm.

Working so hard with so little time off, couldn't she have a vacation when she closed at the Riviera? No, she was off for an engagement at Sparks, Nevada. Then a vacation? No, then she resumed rehearsals in "Annie Get Your Gun" before doing the show in Dallas, Houston and Miami. She's involved in even more work as the Thaliens' President spearheading the Thaliens Ball on Nov. 19, her pet project which raises money for emotionally disturbed children. Then a vacation? No, she'll resume her night club act and be back at the Riviera as their holiday attraction in December. Just in case things slow down in '78, peripatetic Debbie has an offer to take "Annie Get Your Gun" to Broadway.

I've always felt that if Debbie weren't such a cute, fluffy All-American girl, that with her timing and sense of the outrageous, she could succeed as a knockabout clown of the Martha Raye-Patsy Kelly school. Debbie's flair for comedy is underrated as Riviera audiences noted while watching her hilarious impression of Barbra Streisand. Hilarious to everyone but Streisand, of course.

Even with Cary Grant as a consolation prize, the natives were restless. They had been waiting an hour for the world's most publicized woman. Suddenly, **Farrah Fawcett-Majors**, with her colossal hair and dazzling teeth, made her grand entrance with husband **Lee Majors**. Well, the paparazzi went wild, the blase press pushed and shoved as if they'd never seen a celebrity. Faberge hosted the party at Chasen's to announce Farrah's debut as a business-woman with a million-dollar-a-year contract for the manufacturing of hair care, fragrance, and beauty preparations.

Faberge president Richard Barrie was introducing board member **Cary Grant**, when someone spilled water on Grant's pants. Not losing his composure, the 73-year-old superstar noted . . . "in spite of the fact that I'm not housebroken . . ."

The thirties had Harlow, the forties, Grable, the fifties, Monroe. Farrah, the 30-year-old blonde love goddess of the seventies doesn't think of herself as a sex symbol — "Just healthy."

Despite lawsuits, she is not returning to "Charlie's Angels." She won't miss the salary. Exclusive of her Faberge contract, Farrah's income from commercials such as Mercury's Cougar, Wella Balsam, and Ultra Brite is over \$500,000 a year.



Cary Grant proposes a toast to Farrah Fawcett-Majors, with husband, Lee, to celebrate the star's million-a-year contract with Faberge. Joining in is Richard Barrie, Faberge president who hosted party at Chasen's for the announcement.

Lunch with **Neil Simon**! Fun, of course. It's also a stimulatingly intellectual experience. That's the way we found it when **Friends of the USC Libraries** together with Cinema Circulus honored America's foremost contemporary playwright.

Following the welcome by Friends' president, Stanley Musgrove, and Cinema Circulus president, Tichi Wilkerson Miles, the program got under way with Priscilla Lopez singing numbers from Simon's "Sweet Charity" and "Promises, Promises" before dashing off for the Shubert where she was in "Chorus Line."

Getting down to the witty-gritty, Irving Lazar described Simon as a "Combination of Little Eva and the president of IBM." Agent Lazar told how he was forced to turn down Bob Hope's offer of a million dollars for film rights to "Sunshine Boys," which Bob wanted to do with Bing. Simon said, "I didn't write the play for Hope and Crosby."

Rubber-mugged Walter Matthau analyzed their association, "I talk the way Neil writes. When I'm on the phone with him, he thinks I'm auditioning. I think he's stealing from the way I talk."

Herbert Ross, who just directed Simon's "Goodbye Girl" and the "Goodbye Girl" herself, Marsha Mason, who happens to be Simon's wife, also had pertinent comments.

Lois Nettleton became the first woman Masquer in that organization's 52-year history in ceremonies at the Masquers Club in Hollywood.

While she may not have reached superstar status, Lois is recognized as an excellent actress who works constantly. She goes back and forth from Hollywood to New York so often she keeps an apartment



Then & Now — Pat O'Brien and Myrna Loy (with Burt Reynolds) against a backdrop of them in "Consolation Marriage" 46 years ago. Reynolds directs "The End" in which he plays their son.

in both places.

And, of course, her romantic entanglements, especially with Frank Sinatra and David Frost, have garnered lots of publicity.

Among those on the dais paying tribute to Lois were Joe Campanella, Jane Wyatt, Nanci and Carroll O'Connor, and Norman Lear who produced Lois' TV show, "All That Glitters."

Myrna Loy and Pat O'Brien hadn't worked together since "Consolation Marriage" 46 years ago. So **Burt Reynolds**, who plays their son in "The End," hosted a party on a Goldwyn sound stage to celebrate their professional reunion.

Reynolds, also directing the film, said "Working with Loy or O'Brien separately would be a privilege, but having them both in "The End" is incredibly exciting."

Although guests didn't know it, Myrna Loy was observing her 72nd birthday — looking 20 years younger. The secret of her vitality, according to a friend, is that "She has great interest in people and progress." Myrna admits, "I'm an actress but not such a dedicated one that I'm not concerned with other things." Surprisingly, the screen's "perfect wife and mother" has been married and divorced four times and never had a child.

Eloise and Pat O'Brien were celebrating their 46th anniversary at the party. O'Brien, 78, doesn't dwell on the past, but he does confess, "Sometimes you're fortunate enough to relive a wonderful experience — like working with Myrna Loy again."



The first lady Masquer, Lois Nettleton, with Masquer's Harlequin, Joe Pasternak, at the theatrical club's headquarters in Hollywood

The West Coast Premiere of "MacArthur"



Lights! Glamour! Excitement! In the Golden era, the gala premiere was as much a part of Hollywood as the stars. Ah, but that was long ago. Premieres today, with a semi-star, a few fans, and a harried press agent could hardly be called "gala."

A benefit for the Insititute for Cancer and Blood Research changed all that for one glorious star-studded evening with a Hollywood Canteen celebration following the premiere of "MacArthur" at the Samuel Goldwyn Theatre.

When I tell you that at my table in the Canteen (actually the Beverly Wilshire Ballroom), my dinner partners were Irene Dunne, Loretta Young, Jane Wyman, Mervyn LeRoy, and Maxene Andrews, you know it was a return to another era. Incidentally, Maxene was the only person at the event who was in "Hollywood Canteen." Remember the Andrews Sisters introducing "Don't Fence Me In" in that '44 film?

Looking around the Canteen, where agile middle-agers were jitter-bugging and doing the Conga, we spotted many favorites of the period for whom the movie, about World War II, brought back poignant memories. What were some of the



Five stars, General & director . . . Mervyn LeRoy, Janet Blair, Loretta Young, Martha Raye, Jane Wyman and Irene Dunne surround Gregory Peck



James Stewart chats with Dorothy McGuire and Gregory Peck



Martha Raye, Lee Graham and Maxene Andrews



The Robert Wagners (Natalie Wood) and Roy Thorsens (Margaret O'Brien)



Jack Lemmon and David Janssen



Irene Dunne and producer William Frye



June Allyson being interviewed by Army Archerd

guests doing then?

James Stewart was the first star to enlist and rose from Private to Colonel in the Air Force with 20 bombing missions over Germany. Martha Raye, the only one left of the "Four Jills In A Jeep" (the others were Kay Francis, Carole Landis and Mitzi Mayfair) toured the front for the USO helping enlisted men's morale. Jittery Jack Lemmon made Ensign with the lowest grade on record and served on an Air Force carrier. June Allyson has the same innocent grin, crinkling eyes, and husky voice that made her the "girl next door" to war-time movie goers.

Janet Blair looked just as perky at the Canteen as in the forties when she was Columbia's second-string star (Hayworth was first). During the war years, Rosetta Jacobs was in grade school and hadn't yet become flower-eating Piper Laurie. Wife and mother, Margaret O'Brien was a pig-tailed, doll-toting child star then. Robert Wagner was enjoying childhood as the son of a wealthy Detroit steel executive. But Wagner's wife, Natalie Wood, was already starting her career as a 5-year-old toddle-on in "Happy Land" (1943).

The honored guest of the evening and star of "MacArthur" was Gregory Peck. Ironically, Peck, so convincing as the Army General, was rendered "hors de combat" for WWII because of a spinal injury. He remembers, "I caught the industry in the squeeze. At least 12 top actors were away fighting. That had a lot to do with my opportunities." Sixty-one-year-old Peck, still ruggedly handsome and thoroughly establishment, has been one of Hollywood's most sought-after leading men, both during and since the war years.

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STUDIO NEWS * FILM FESTIVALS * LETTERS *

A celebration of talking pictures • October 6, 1977

NEW TALKIES STAMP HONORS 50 YEARS OF TALKIES

HOLLYWOOD — United States Postmaster General Benjamin F. Bailer will attend the official Postal Service ceremony for the first day issuance of a commemorative postage stamp honoring 50 years of talking pictures in Hollywood October 6.

The ceremony, sponsored by the Motion Picture Association of America, will be held at Hollywood television station KTLA, where "The Jazz Singer," the first feature film with synchronized dialogue, was filmed 50 years ago when the studio was the home of Warner Bros.

Following the ceremony, Bailer is expected to attend a luncheon at the Hollywood Palladium at which pioneers of talking pictures will be honored.

—The 14th International Congress of Rheumatology has presented a special award honoring the late actress **Rosalind Russell** at a luncheon in San Francisco. It was the first such award made by the congress, which convenes every four years and represents 3,000 physicians. Former First Lady Betty Ford made the presentation to Miss Russell's husband, producer Frederick Brisson, in recognition of Miss Russell's efforts in behalf of arthritis research.

Golf Helps Hayworth — Rita Hayworth went the traditional movie star

Continued on Page 39



In August, 1938 LIFE's "Movie of the Week" feature gave away the whole plot of **LOVE FINDS ANDY HARDY** including Mickey Rooney's first screen kiss to Lana Turner.

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A Walk into Yesterday

Mail questions to Hollywood Studio Magazine, P.O. Box 5815, Sherman Oaks, Calif. 91413.

by John Stewart

WHATEVER HAPPENED TO JUNE MARLOWE OF THE EARLY 30'S OUR GANG COMEDIES, AND CHARLIE HALL, STRAIGHT MAN FOR LAUREL AND HARDY?

Leon Smith
Torrance, Ca.

June Marlow (1903) resides in San Diego, Ca. as Mrs. Rodney Sprigg. She last appeared in "Riddle Ranch" in 1935. She is active in various charities and loves gardening, rarely sees anyone from the old days of Hollywood. Charlie Hall (1899), appeared as nemesis for Laurel & Hardy as well as the Three Stooges, died in 1959.

I RECENTLY SAW A GIRL, AMY TIVELL, ON TV. SHE LOOKS LIKE THE GIRL WHO PLAYED CATHY ON "ONE LIFE TO LIVE" BUT THIS NAME DOESN'T RING A BELL?

Dee Hamilton
Rochester, N.Y.

Your observation is great. Amy Levitt (1945) did play Cathy and appeared on Broadway, films, and television, when Amy moved to Hollywood, her name was changed to Tivell.

I'D LIKE TO KNOW THE NAME OF THE MAN WHO DID A GAS COMPANY COMMERCIAL WHERE HE SPRAYS AN ATTIC THEN TAKES OFF HIS MASK. I THINK HE'S AN OLD SCHOOL CHUM OF MINE, GEORGE RICHELIEU, MY WIFE SAYS NO.

Bill W.
Arcadia, Ca.

The "no" has it. It is a man named Ron Maze.

WHAT WAS JOHN WAYNE'S FIRST MOVIE. I SAY IT WAS "HANGMAN'S HOUSE."

Victor Clayton
Metuchen, N.J.

That was his first billed film, released May 13, 1928. He appeared in "Mother Macree", released January 1928, but was an unbilled extra.

YOU TOLD US WE COULD WRITE STARS & SCREEN ACTORS GUILD AND LETTERS WOULD BE FORWARDED. MINE CAME BACK. WHY?

H. Tilzer
Austin, Texas

Unfortunately Screen Actors Guild has

discontinued this service. I suggest you write the star care of his studio.

CAN YOU TELL ME WHO SHEILA TERRY'S LEADING MAN WAS IN "THE SILK EXPRESS," IT WAS IN THE EARLY 30'S? ALSO WHO DIRECTED?

Name withheld on request
Medford, Oregon

It was Neil Hamilton and directed by Ray Enright, the film released in June of 1933.

WHAT IS JOHN HOYT'S REAL NAME?

Sid Shayne
Quincy, Mass.

He was born John Hoysradt in New York City in 1905.

WHAT ROLE DID ERNEST TORRENCE PLAY IN "THE MERRY WIDOW"?

Paula Bagni
Washington, D.C.

None. You are thinking of the crippled, perverted Baron Sadaja played by Tully Marshall.

HAS HOLLYWOOD EVER RE-MADE LON CHANEY'S CLASSIC VAMPIRE TALE "LONDON AFTER MIDNIGHT?" IF SO WHAT IS THE TITLE AND WHO WERE THE STARS?

Lee M.
Tempe, Ariz.

In 1935 MGM produced "Mark of the Vampire," starring Bela Lugosi, Lionel Barrymore, and Carol Borland. This remake was not as effective as the original.

FRANK ALBERTSON AND I ARE FROM THE SAME TOWN, I HEARD HE WAS DECEASED. CAN YOU TELL ME HIS LAST FILM AND WHEN HE DIED?

J. Simpson
Coldwater, Mich.

He was born 1909 in Fergus Falls, Minnesota, his last film before his death in 1964 was the major in "Bye-Bye Birdie."

I KNOW SUSAN HOWARD WAS NOT THE FIRST TO STAR IN "BACK STREET" WHO WAS?

1932 Irene Dunne and 1941 Margaret Sullivan.

B. Tragger
Menlo Park, Calif.

All inquiries will be answered in future columns. If you wish a personal reply from the writer of this column include a self addressed stamped envelope.

route when she was invited to the Tiffany theater to receive an award for her contribution to motion pictures.

Miss Hayworth, 58, wearing a black sequined dress, arrived at the theater in a limousine and seemed pleased to find a crowd of applauding fans. When an admirer complimented her looks, she said "I've been playing golf to keep trim."

ONE OF A KIND COLLAGES

Leroy Ebert one of HSM's subscribers writes this interesting bit of information. He makes Collage paintings of the stars using all kinds of materials, oils and acrylic. Judy Garland, Marlene Dietrich, Barbra Streisand, Frank Sinatra, etc. All one of a kind and some feature more than one stars. Unframed they are \$50, framed \$100. — or he can use any kind of material furnished. Please write and make inquiries to Leroy at 2308 W. Wisconsin Ave., %Ambassador Hotel, Milwaukee, Wisconsin 53233.

Nelson Eddy Fans!

"Hollywood Studio Magazine" has very quickly become my favorite. As far as I am concerned it is unbeatable — I love it!

I have already made two special contacts through HSM. I joined a fellow Nelson Eddy fan in Michigan who is as enthusiastic about him as I am (that's a lot of enthusiasm)! She responded to my classified ad in HSM. And I am going to join the Vivien Leigh Society which I also found in the classifieds.

Now I'm excited about your news that there will be a great article on Jeanette MacDonald and Nelson Eddy in the fall. I am looking forward! And I know in advance I'll want to order some extra copies.

It's truly a quality magazine and I read every page. When it's not bringing back memories it's giving me information. Usually it's doing both at the same time!

Sincerely,
Betty Bendig
Chagrim Falls, Ohio

Hollywood Studio Magazine

Congratulations on the new column *A Walk Into Yesterday* by John Stewart. I also enjoyed his recent article on George Brent.

I am a nostalgia bug I guess because I like the old time movies from the early thirties through the 40s. Your magazine carries a great deal of nostalgia and that is why I buy it.

I wonder if your Mr. Stewart could answer a question for me. I remember William Holden appearing in a film with Constance Bennett and Eric Von Stroheim I think in 1930 called "Three Faces East." Is that William Holden the same as the one who played in "Network?"

Keep up the good work and I hope to see more of Mr. Stewart's column.

Sara Thomas
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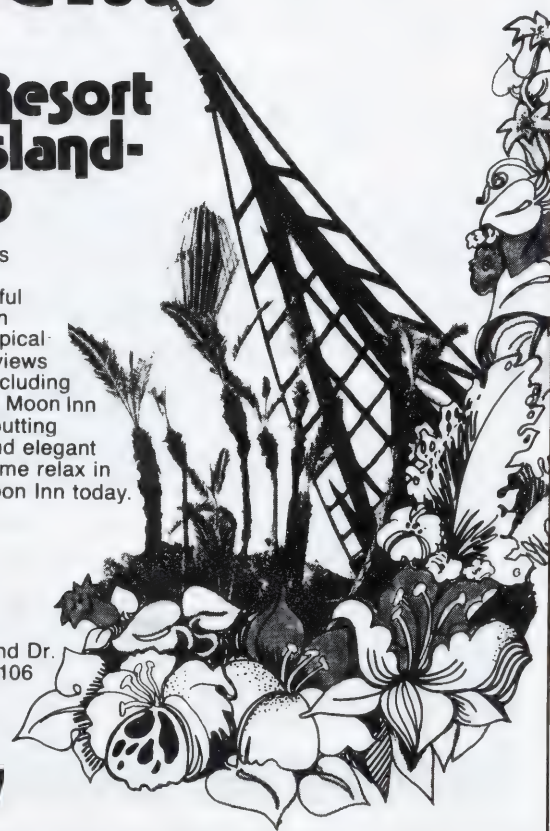


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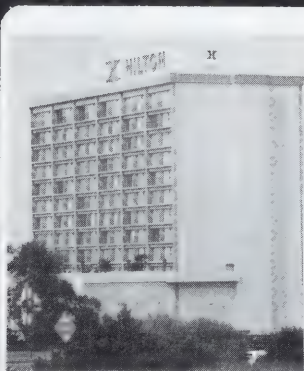


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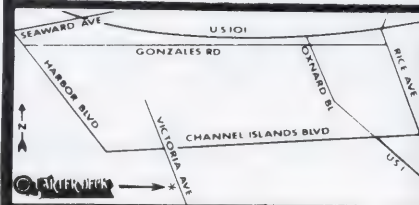
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(Signed) DOROTHY H. DENNY
PUBLISHER

CINEMA CHAT



RALPH FORBES/1905-April 2, 1951
Handsome British Star. Co-starred with Ronald Coleman in "Beau Geste" in 1926, an American film. He then played in fifty movies, the majority in the United States. He was married to famed actress Ruth Chatterton and later to Heather Angel.



MILTON SILLS/1882-1936

Few silent stars loomed larger than this "strong silent type." Starring in the Pit in 1914, he made 72-plus films, many with Doris Kenyon who later became his wife. (Men on Steel, The Rack, The Hawk's Nest, etc). Other stars he appeared with: Gloria Swanson, Viola Dana, Ethel Clayton, Pauline Fredericks. When the talkies came in he made the transition easily.

Laughton's Widow Writing Biography

HOLLYWOOD (UPI) — Elsa Lanchester, 73, is composing a biography of Charles Laughton, her husband of 33 years, although she is against widows writing books about departed mates.

"Women shouldn't write about their husbands because they can't be totally honest," she explained. "The quality of loyalty doesn't change, if you know what I mean."

Elsa was resting between takes on the set of "Murder By Death," happy to be acting again and resentful of rumors that she has retired.

"I'm still very active," she said. "This book occupies a great deal of my time. It will be out by next spring and while it isn't quite honest, it is more so than most people would expect."

"Charles died in 1962, you know. We were married in 1929. My problem is that I never collected any of his memorabilia, and Charles threw everything away."

"So I must depend on my memory. I have total recall which helps a great deal."

"There will be no gilding of the lily. Charles was fat. He was not a matinee idol. His career twisted in unusual directions."

Elsa's career hasn't been all that straight either.

An entire generation has grown up convinced the apogee of her career was her title role in "The Bride of Frankenstein."

"The most memorable thing I did in that film, I believe, was my screaming. In almost all my movies since, I've been called upon to scream. I don't know if it's by chance, but I would like to think I'm not hired for that talent alone."

"The secret of a good scream is its unexpectedness. I always keep a little reserve of air in my lungs. I can be in the middle of a sentence and produce a hair raising scream without pause."

THE NEWS, Mexico City

BESSIE LOVE IS LEADING WOMAN IN "Good Badman"

March 25, 1916. Since completing "The Habit of Happiness," current this week at the Knickerbocker Theatre and scheduled for general release within a month, Douglas Fairbanks - (Snr) has returned to California and begun work on his 5th Triangle picture at the Fine Arts Studios.

Bessie Love (age 16) is to be the young star's leading woman. The picture will be called "The Good Badman."



BESSIE LOVE



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WANTED: Material on GWTW: Gable, Leigh, de Havilland, Leslie Howard, Lombard, Harlow. Photos, clippings, articles — ANYTHING! Lisa Cecere 2259 Bahia Drive La Jolla, California 92037 (9-10-'77)

"Packages made up on all personalities—want covers 1930's, Male actors". Tom Stuto, 27 Evans Rd., Stoneham, Mass. 02180". (8-9-10-11-12-2-'78)

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Send 50¢ to Stan Czapla Jr. for his lists of all types of old magazines, books, soundtracks, lp recordings and movie items. Your want lists are welcome. 6081 Braden St. Detroit, Mich. 48210. (9-10-11-12-'77)

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WANTED: Would appreciate lists and movie related book and S&S films. R.C. Nash, 3115 Almond St. #3, Martinez, CA 94553. (9-10-'77)

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JUNE WILKINSON photos, clippings, any material on this actress wanted to buy or exchange. Ron Kingman c/o Box 8035, OTTAWA Canada K1G 3H6

James Dean Illustrated catalogue \$1. Dean material urgently wanted, will buy or trade for material on your favorite. Material on your favorites also for sale. State wants. Simmons, 25, Rutland Court, Hove, Sussex, England. (6-8-9-10-11-12-'77-2-3-4-5-'78).

Wanted. Vivien Leigh stills and articles. Specially from "Gone With the Wind." I have hundreds of other stars stills to send you. R. Mueller, W. 173 Erika Rd. Menomonee Falls, Wisc. 53051. (9-10-11-'77)

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MISCELLANEOUS

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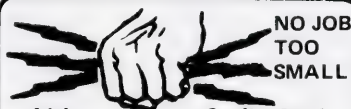
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Down Memory Lane

by Jess Hoaglin



Anna Lee

"I am still very far from being retired from acting", Anna Lee hastily commented when I made mention that she had been away from the screen for sometime. "Unfortunately, there are very few good parts written these days for ladies of my age, and recently I have been so totally involved with the project to save the White Cliffs of Dover and haven't had time to concentrate on acting. That will come later, I hope!"

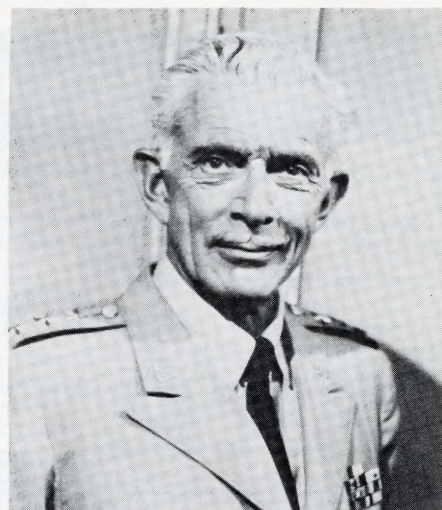
Born in Kent, England, Anna took the good advice of her Godmother, actress Sybil Thorndike, and attended the Central School of Speech Training and Dramatic Arts at the Royal Albert Hall in London. After two years with the London Repertory she was signed by the British-Gaumont Company to appear with Jack Hulbert in "The Camels are Coming". After this came roles in "King Solomon's Mines", "The Passing of the Third Floor Back" and "Young Man's Fancy".

In 1939 she came to Hollywood with her husband, Robert Stevenson, the English director, and was chosen for the starring role opposite Ronald Colman in "My Life With Caroline". Then came the Academy Award winning "How Green Was My Valley", directed by John Ford and a friendship developed that lasted until his death. Anna was admitted into the John Ford Stock Company and made eight films for him, including "Fort Apache", "Horse Soldiers", "The Last Hurrah" and his last film, "Steven Women".

During World War II Anna volunteered for the USO and was overseas for almost a year, with stopovers in West Africa, Iran and Iraq and later in North Africa and Sicily, visiting army hospitals by special orders of General George Patton. On her return to the States she spent several years in New York, playing in summer stock and appearing in many live television shows. In 1956 she returned to England only briefly to star with Jack Hawkins in "Gideon of Scotland Yard" but was persuaded by director Ford to return to Hollywood, where she appeared in "This Earth Is Mine" and "The Sound of Music". Her most recent appearance was in television as 'Laura Delano' in "Eleanor and Franklin".

During the past year Anna has been acting as Chairman of the Board for the Royal Oaks Foundation of California, engaged in the project to save the White Cliffs of Dover from falling into the hands of industrial developers. The Foundation held a Gala Benefit Dinner at the Beverly Wilshire Hotel last May and many Hollywood personalities were in attendance including Irene Dunne, Peter Lawford, Roger Moore, Walter Pidgeon, Vincent Price, Coral Browne Price, Julie Andrews and Deborah Kerr.

Now married to Robert Nathan, celebrated author and poet, Anna is the mother of five children, by previous marriages. She has two daughters, Venita and Caroline; three sons, John, Stephen and her youngest, Jeffrey Bryon, who is carrying on the family tradition as an actor.



Alan Napier

The distinguished British actor, Alan Napier, was born in Birmingham in 1903 and was the first member of his family to go into the theater. Educated at Clifton College and trained for the theater at the Royal Academy of Dramatic Arts he joined the famous Oxford Players and worked with several other well known thespians such as John Gielgud, Robert Morley, Flora Robson and Tyrone Guthrie.

Napier went to star in a number of plays in London's West End and at the Old Vic. In 1940 he was brought to the States to appear with Gladys George in "Lady in Waiting" and had since played Broadway many times, including roles in "Too Late The Phalarope", "Coriolanus" and "Dial M for Murder". He came to Hollywood in 1941 and has appeared in some eighty films including "Across the Wide Missouri", "Saint Joan", "Hangover Square", "Macbeth", "Forever Amber" and "Marnie". He has been featured in most of the important television shows and in 1963 went to Spain where he portrayed the title role in a pilot film based on the life of Don Quixote. Television fans will best remember him as the butler in the "Batman" series.

"I work very little nowadays", Napier told me recently. "Not because of age but because 'class' has become a dirty word; it used to be my greatest asset. Indeed, I once played the head of a Chicago gangster ring in "Miami Expose" because they wanted him to have 'class'. When I first came to Hollywood most leading men were tall, over six feet. Take for instance Gary Cooper, Ray Milland and Clark Gable! My six foot, five was an advantage at the time! Now that serialization of great novels seem to be the future of television I shall hope to make a comeback. Like Miss Jane Brodie, although 74, I feel I'm in my prime!"

Napier has lived in Pacific Palisades for many years. A widower, he has two daughters, both married to actors. His spare time is spent in gardening, reading, swimming and cooking.

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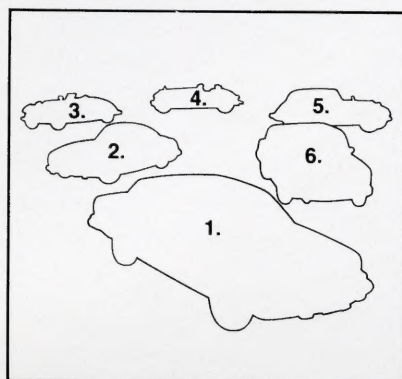
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280SE	6 cyl. dohc (fuel injected)	167.6	112.8	205.5	3905
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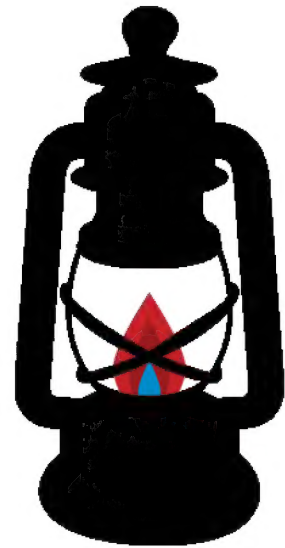
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